The Newsletter of the Syosset Camera Club

BARRY GOLDSTEIN, EDITOR

the Viewfinder

President's Message

Linda Volin

Have you ever discovered an old photograph of a child hidden in an attic or basement? Immediately you would have had the question. "Who is this?" If you asked a second question, you may have been on the road to the answer. The second question should have been "When was this picture taken?" If you had analyzed the clothing styles in the mysterious picture, it would have been possible to approximate the date the photo was taken. From that point you could have checked your family records to see who was born a few years earlier and would have been about the age of the child in the photograph.

Children wore definite fashions in different time periods throughout history. Here are a few distinctive examples of clothing styles in earlier decades. Boys of the 1840s wore Eton jackets- short, black, with long sleeves, wide lapels and open fronts. Girls of the 1850s used crinolines, wire hoops to make the skirts extremely wide. They wore pantalets, long drawers with ruffles on the bottom. Boys dressed in knickers, loose pants gathered at the knee. Girls of the 1860s had bustles on their dresses, which were pads expanding and supporting the fullness of the backs of their skirts. Striped stockings were popular for boys and girls. In the 1870s the boys' knickers reached below the knees. Little Lord Fauntleroy and Buster Brown suits were popular for boys in the 1880s.   Girls of the 1890s wore pinafores, which served as aprons over their dresses.   Embroidered designs decorated girls' clothing in the 1900's. Pleated skirts were popular for girls of the 1910s. Vests appeared on boys in the 1920s and 1930s.

Hopefully, the ideas in this message will help you solve mysteries in your photography findings. Remember to label your old, as well as your future pictures. Enjoy your photographic detective work and record keeping!

Photo Websites

Chris Ferrara

The internet is an incredible source of information, tips, techniques and equipment reviews related to photography.   At times it can become overwhelming to go through so many different websites; however with a select group of favorites it can be terrific.

One of my new favorites is Guy Tal's site. He has outstanding photos but that is just the surface. He has links to his articles, free newsletters, and a blog/journal area as well. If you happened to read his recent article on using compact cameras I'm sure you would appreciate his real world advice and a wealth of experience that he offers.

I also enjoy using both Dpreview.com and Steve's Digicam for keeping up to date with the latest photo news, and happenings.

Lastly I will say Diyphotography.net has a unique site where you can view plans you can follow to make your own on photo tools, gadgets, and paraphernalia.

There is a nearly endless amount of information out there but I would like to encourage everyone to share some websites that they turn to. A club like this offers us the opportunity to bounce ideas off of one another and this may be a good learning exercise for us all.

Camera of the Future

A camera currently under development by the Seattle-based company, Artifact will bring the apps concept so popular for smartphones to the digital camera. How about a Wireless Viewfinder, Interchangeable Lens design that they call "Camera Futura?"

The camera will consist of two basic parts- the lens and sensor and the camera body. The two units can be separated allowing the camera to be operated remotely. Talk about Street Photography possibilities!

Check it out at
www.artefactgroup.com/wvil

End of Year Dinner

Don't forget to get your $50 per person to Peter Newman for the end of Year Dinner - It will be at LaFamiglia.

In addition to last year's fare, wine will be served with diner. The date is Friday June 3rd at 6:30.

What is DCIM?

DCIM as you may have noticed, is the mysterious name used by every digital camera to name the folder where images are stored? Why not just call the folder 'Photos', or skip it altogether and save photos directly to the root directory? Believe it or not, there is

February

24th   "HDR: - Valerie DeBiase

March

10th   Competition judged by Andrew Kirchey
17th   "Portraiture" - Gerald Appel
24th   Competition (make up) judge to be announced

April

14th   Photojournalism Theme Competition- judged by Leon Hertzon
28th   "Flash Photography" Marty Silverstein and Critique

May

12th   EOY Competition judged by Ed Sambolin, JoAnn Gazzola,
19th   "Macro Photography" - Harvey Augerbraun

June

3rd   End of Year Dinner, LaFamiglia, Plainview at 6:30 PM

method to this alphabet soup.

At some point early on, someone decided that it would be a good idea to standardize the naming of the place where digital images are stored, so they called it DCIM for Digital Camera Images and that became the standard directory structure for digital cameras.

 When you put a memory card into a camera, the camera immediately looks for a 'DCIM' folder. If it doesn't find such a folder, it creates one. Likewise, when you put a memory card in a reader or connect your camera to a computer, the image editing program looks for the DCIM folders. That saves time in scanning said media for images, and it prevents the software from importing images that your camera didn't capture. There you have it- mystery solved.

The Ethics of Photography

Not long ago, the favorite subject for argument among photo enthusiasts was whether or not digital images were as good as, or even if they could ever be as good as film based images. That argument has been pretty much put to rest. If you don't agree, you may not need a new camera as much as you may need a therapist.

The second area of sometimes heated disucssion is whether or not it is legitimate to add or remove elements from a photograph. What follows is the opinion fo the author. Feel free to diasagree.

The ability to edit a photograph has existed since the dawn of photography, but it was always a difficult thing to do and ipso facto, rarely done. Perhaps the greatest virtue of photography is its honest depiction of reality. When looking at a photograph there is an assumption that what is seen is what was in front of the camera. A part of the art is knowing when and where to trip the shutter.

> "A photograph is worth a thousand words, provided it is accompanied by only ten words."
>
> Edward Steichen

The question arises; how much "touch-up" is appropriate without a disclaimer? The answere lies in the intent of the image. Is it documentation or art? I submit that many images do not fit neatly into one group or the other. Edward Steichen once said, "A photograph is worth a thousand words, provided it is accompanied by only ten words." Steichen was referring to journalistic photos at the time. Of course, images intended solely as art should not be bound by any rules. In fact it would seem incumbent upon the photographer to edit the image to the point of ultimate 'correctness' in color, composition and exposure. If that means moving or subtracting people, so what? It's art, not documentation! Having said that, it would be nice to show respect to those who are fully capable of manipulating an image but prefer not to do so.

Perfect Resize 7

There are few things that can be done with editing software that can't be done with Photoshop, but really large enlargements need some help. There is a program that can get the job done.

You may remember its parent, Genuine Fractals. The new generation does the same things with some improvements and it's called Perfect Resize. Enlarging a digital image by definition, enlarges the pixels in much the same way that the grains of a silver image on film are enlarged in the traditional process. In technical terms, it isn't pretty. Perfect Resize uses an algorithm that gets past that problem to a great extent.

A word of caution: Perfect Resize requires extensive graphics resources. If you have an older computer that does not support Open GL, it won't work.

How Do They Do that?

Ever wonder how the printer monitor knows how much ink is left? In the simplest situation, the printer does a calculation of the number of droplets sprayed through each nozzle and adjusts the indication on the monitor, including that which is used for printhead cleaning and the charging that takes place when you replace a cartridge. Ink cartridges use differing methods of remembering ink

levels. There are four ways to determine the volume of ink in any given inkjet cartridge.

SCC February Competition

B&W PRINTS -AA

Silverstein, Marty	10

B&W PRINTS - A

Agdern, Alan	9
DeBiase, Valerie	7
Herbst, Al	7
Newman, Peter	10
Volin, Linda	8
Weisler, Jules	9

B&W PRINTS- B

Chhatpar, Sunil	8

COLOR PRINTS- AA

Silverstein, Marty	10

COLOR PRINTS- A

Agdern, Alan	9
DeBiase, Valerie	9
Newman, Peter	8
Patwa, Ramesh	8
Starling, Edward	9

COLOR PRINTS- B

Chhatpar, Sunil	10
Ferrara, Chris	9
Herbst, Al	8
Langholz, Alice	7
Monahan, Maylan	9
Volin Linda	9
Weisler, Jules	8

PROJECTION- AA

Silverstein, Marty	10

PROJECTION- A

Ferrara, Chris	10
Harrison, Gerald	8
Newman, Peter	8
Patwa, Ramesh	8
Weisler, Jules	9
Woulfin, Gerald	9

PROJECTION- B

Sterman, Fred	9
Volin, Linda	8

Simple calculation: early printers used a relatively simple system of calculating how much ink should be left in the cartridge based on the amount of ink that theoretically should have been used. This technology does not store information regarding ink level, and because it is an estimate, it is not always accurate

Light beam: another method uses a beam of light that is aimed at a clear window on the cartridge. When the ink level goes below a "trigger point" it exposes a reflective surface. The light beam thus reflected back is used to trigger a low ink warning on the computer screen.

Single chip sensor: This type of cartridge records the in ink level on a chip. Epson and others have used this technology for over 10 years. Epson first introduced the 7- pin inkjet printer in 2001. The pin is a wire feeler inside the printer carriage that makes electrical contact with 1 of 7 corresponding pads and circuits.

Smart chip sensor: Newer "9 pin microchips used on Epson printers since 2007 have an additional hidden chip behind the first one. It's a trade secret, but the second chip is most likely used to deter after market companies from reusing their empty cartridges.

Whether the cartridge uses a single chip or smart chip, refilling will not allow the ink monitor to detect the ink level in the cartridge because it reads the data on the chip only when it is first installed. If the data on the chip shows the cartridge has been used and is now empty, the printer will not allow you to continue.

There are chip resetting devices available to reset single chip cartridges to "new status" but there are no chip resetting tools available to the public for smart chips. For newer Epson printers, remanufacturing companies have a process to reset the smart chips so a user will also get a "full" status when the refilled cartridge has been installed.

Integrated print head cartridges: Although this trade secret technology is 20 years old, information is still murky as to how it works. The contact strip area is a copper colored metallic tape surface with tiny white squares that are visible on most HP, Lexmark, Dell and some Canon cartridges. Ink levels shown are an estimate. It is most likely that the printer records the ID of a specific cartridge into memory and can remember from 3 to 8 other specific cartridges that have been used previously. If this new type of cartridge is refilled, the circuits responsible for displaying the ink monitor screen do not work for the refill, prompting a message something to the effect of "only use HP brand cartridges" etc. Most new cartridges with integrated printheads now use this technology. Getting an ink monitor reading on cartridges that use this technology is not possible. Everything will work fine except the ink monitor will be grayed out not appear.

PFLI High Scores for February		
Judges: Senzatimore, Lubuski, Briceno		
COLOR PRINTS 'A'		
26	Marty Silverstein	'Barn Owl In Flight'
24	Ed Starling	'Painted Lighthouse'
23	Dennis Madigan	'Bath Time'
23	Valerie DeBiase	'Hot Springs Reflection'
23	Alan Ross	'Into The Barn'
COLOR PRINTS 'B'		
26	Sunhil Chhatpar	'Brooklyn Bridge'
23	Maylan Monahan	'Battery Park'
23	Chris Ferrara	'Planting Fields Tree'
BLACK & WHITE 'A'		
24	Alan Agdern	'Montauk Lighthouse'
24	Ira Scheinerman	'Brooklyn'
DIGITAL 'A'		
23	Ramesh Patwa	'Namib Dunes'
23	Chris Ferrara	'To The Heavens'
DIGITAL 'B'		
23	Fred Stermann	'Ferris Wheel'